

à Monsieur A. Siloti.

Deux Morceaux

POUR
PIANO
PAR

Felix Blumenfeld.

OP. 37.

Cplt. Pr. $\text{M.} \frac{1}{35}$

Séparément:

Nº 1. Elegiaco (sol #) Pr. $\text{R.} \frac{60}{25}$

Nº 2. Patetico (fa #) Pr. $\text{R.} \frac{60}{25}$

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1905

2590

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ELEGIACO.

FÉLIX BLUMENFELD, Op. 37, No 1.

Lento e mesto. $\text{♩} = 76 - 72$

mp p m.d. mp p

mf p pp

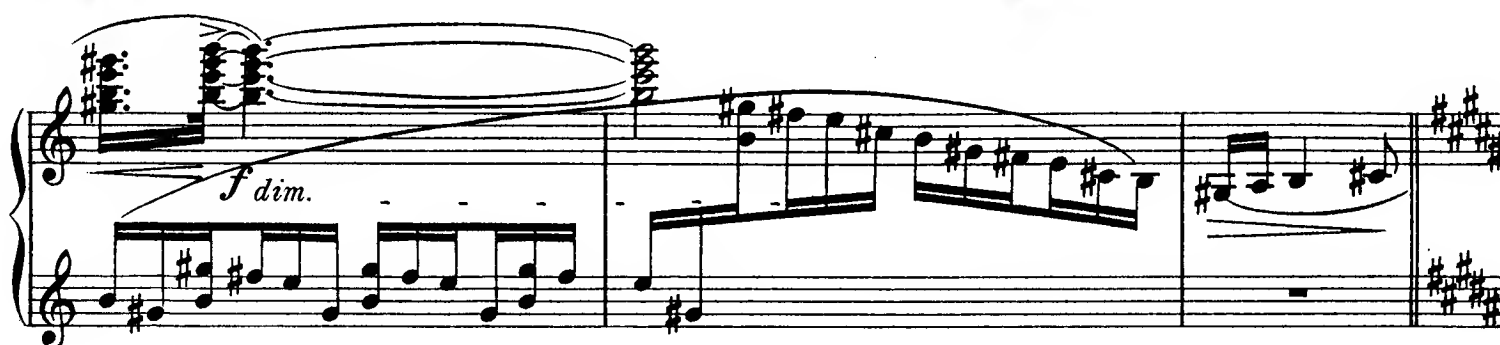
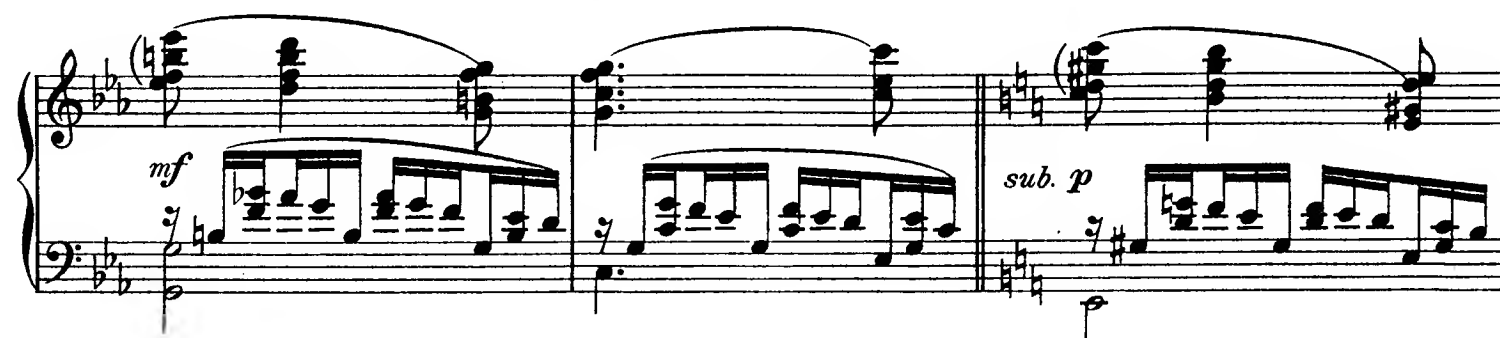
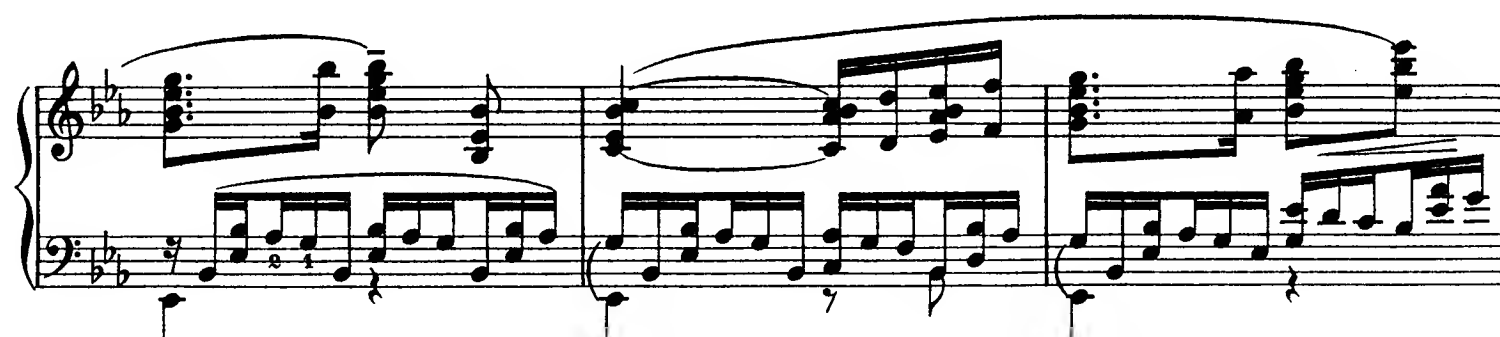
mp agitato poco f poco stretto

dim. e calando rit.

Tranquillo.

cant. e ben legato

pp



First system of a piano score in E major (four sharps). The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include *mp* (mezzo-piano), *f* (forte), and *dim.* (diminuendo). The system concludes with a fermata over the final chord.

Second system of the piano score. It begins with a *p* (piano) dynamic. The tempo is marked *pochiss. rit.* (very little ritardando) and *stretto poco* (slightly closer). The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment. The system ends with a *poco f* (poco forte) dynamic marking.

Third system of the piano score. The right hand features a melodic line with a slur, and the left hand has a rhythmic accompaniment. Dynamics include *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The system concludes with a fermata over the final chord.

Fourth system of the piano score. The right hand features a melodic line with a slur, and the left hand has a rhythmic accompaniment. The tempo is marked *ma dolce* (but dolce). The system concludes with a fermata over the final chord.

Fifth system of the piano score. The right hand features a melodic line with a slur, and the left hand has a rhythmic accompaniment. The tempo is marked *poco f* (poco forte). The system concludes with a fermata over the final chord.

The musical score consists of five systems of piano notation, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The first system begins with a *meno f* marking. It features a series of chords and moving lines in both hands. The second measure has a *dim. sempre* instruction.

System 2: The second system continues the musical development. It includes a *pp* (pianissimo) marking in the second measure.

System 3: The third system features a *mf* (mezzo-forte) marking in the first measure and a *dim.* (diminuendo) instruction in the second measure.

System 4: The fourth system begins with a *pp* marking. It includes a *poco rit.* (poco ritardando) instruction in the second measure. The system concludes with *espr.* (espressivo) and *p* (piano) markings.

System 5: The fifth system starts with *a tempo* and *pp* markings. It includes a *strett.* (stringendo) instruction in the first measure and a *calando* (ritardando) instruction in the second measure. The system ends with *mp*, *pp*, and *ppp* (pianississimo) markings.

PATETICO.

FELIX BLUMENFELD, Op. 37. N° 2.

Agitato. ♩ = 88-106

p espr.

cresc. ad agitato

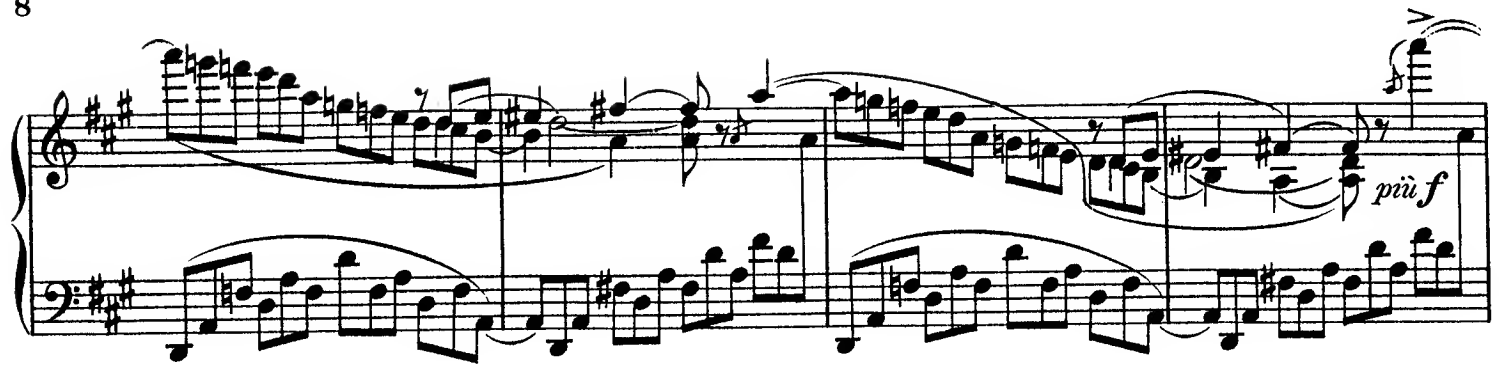
f

rit. a tempo, ma poco più mosso

p mp cresc. f poco

più f

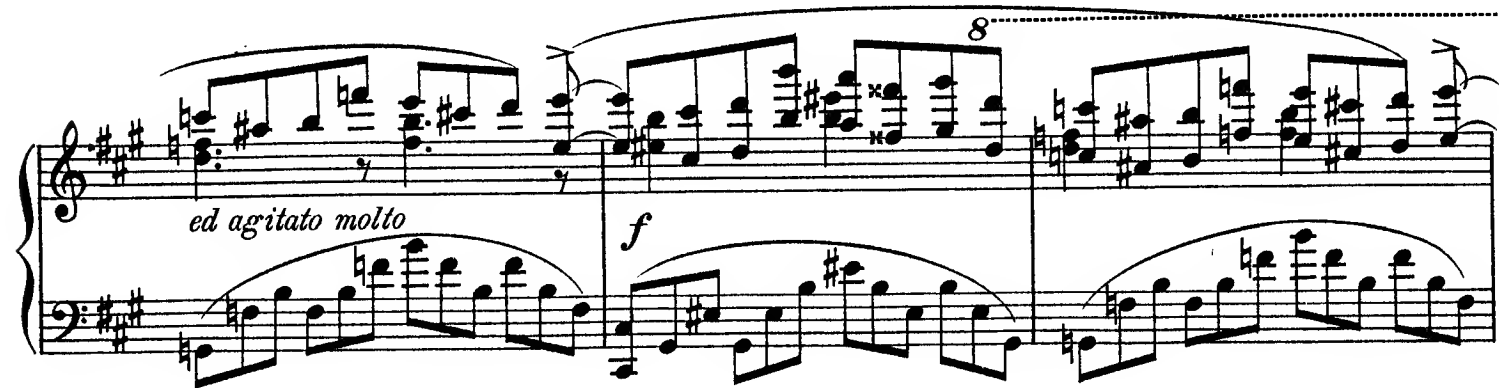
calando e dim. tranquillo pp



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music is characterized by rapid, flowing sixteenth-note passages in both hands. A dynamic marking of *più f* (faster and louder) appears towards the end of the system.



Second system of musical notation. It begins with a *cresc.* (crescendo) marking. The music continues with rapid sixteenth-note runs. A dynamic marking of *f* (forte) is present, followed by *ff appassionato* (fortissimo, passionately). The system concludes with a *meno f sempre cresc.* (less forte, always crescendo) marking.



Third system of musical notation. It starts with the instruction *ed agitato molto* (and very agitated). The music features rapid sixteenth-note passages. A dynamic marking of *f* (forte) is indicated.



Fourth system of musical notation. It begins with a dynamic marking of *ff* (fortissimo). The music continues with rapid sixteenth-note passages in both hands.



Fifth system of musical notation. It features a dynamic marking of *f appassionato* (forte, passionately). The music continues with rapid sixteenth-note passages.

First system of musical notation. The treble staff begins with a melodic line marked *più cresc.* and *rit. poco*. The bass staff provides harmonic support. The system concludes with a triplet of eighth notes marked *pesante a tempo*.

Second system of musical notation. The treble staff features a melodic line marked *mf calando poco a poco*. The bass staff continues the harmonic accompaniment. The system ends with a triplet of eighth notes marked *p*.

Third system of musical notation. The treble staff shows a melodic line marked *rit.* and *Pochiss. meno mosso.*. The bass staff includes a melodic line marked *f* and *dim. m. d. m. s.*. The system concludes with a triplet of eighth notes marked *pp*.

Fourth system of musical notation. The treble staff features a melodic line marked *cresc. molto*. The bass staff includes a melodic line marked *p*. The system concludes with a triplet of eighth notes marked *f disperato f* and *ff pesante*.

Fifth system of musical notation. The treble staff features a melodic line marked *ff espress.*. The bass staff includes a melodic line marked *rall. dim. f*. The system concludes with a triplet of eighth notes marked *Lento.* and *p*.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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